

*Book*  
*Elegies*

composed by

G. 295.9  
2

*William Jackson*  
*of EXETER*

Opera terza.



★ ★ ★ ★ ★  
Η βαρβιλος δὲ χοροαῖς  
ἔρωτα μὲνον ἤχει.  
Ανακ.

LONDON.

*Printed for the Author*





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We  
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# P R E F A C E.

It hath been the Fate of most of the Arts to have advanced by slow Degrees to a certain Point of Excellence, which to preserve hath proved as difficult as it was to acquire. Modern Music was first methodized by GUIDO ARETINE, and received but little known Improvement for several Centuries after. At the Time that Italy produced the great Painters, some of their best Musicians flourished. We in England begun a little later, for it was not until the Reign of ELIZABETH that we had any Music to stand in Competition with the Italian. In my Opinion the Advancements were very slow for some Years after, and tho' GIBBONS did something, PURCEL was the Man who first apparently improved *Air*, the great Support of modern Music. PURCEL is still a favourite Author, and will continue so; for his Genius was of the first rate, tho' much disguised by the false Ornaments of the Age in which he lived. His neglecting the *Sound* of the *Words*, rather than expressing the *Thought* of the *Sentence*\*; his frequent Repetitions of the *same Word*†, Divisions numberless, and some almost infinite, were taken up by the Composers of the Times, who not having Genius enough to imitate his Excellences, took the easier Task of copying his Faults. This might probably have prevented, at least retarded the further Improvement of Music, had not Mr. HANDEL most seasonably made his Appearance. He introduced and established a new Species, which I am afraid will soon be taken from the public Ear; and live only in Memory, or in the private Performance of those who dare to be unfashionable. He brought *Air* to its Perfection; and tho' he has been happily imitated by a few, which perhaps may a little while delay a total Degeneracy, it is but too certain, that we are getting into as frivolous and trifling a Taste as ever existed.

M. VOLTAIRE remarks, '*La Musique aujourd'hui n'est plus que l'art d'exécuter des choses difficiles.*' There is much Reason in this Observation, for at present the Art of

\* Tho' I have mentioned this as a Fault of PURCEL's, yet it is almost an universal Practice, and has continued from the first Attempts towards Expression, to the present Time.—PURCEL indeed may be justly blamed for giving the Sanction of his Authority to what is in itself absurd.

† Sometimes it is impossible to avoid repeating Part of a *Sentence*, but then it should be the most expressive Part of it, and the Passion to be excited should be more and more enforced at each Repetition.



playing upon Instruments, is rather the Art of playing Tricks with them. Singing is in the same corrupted State. What dreadful Howlings have I heard, which I could never have imagined to proceed from an human Throat, if my Eyes would have permitted me to doubt it! In our Taste we have certainly gone *beyond* the Mark. Last Winter I carried a sensible young Fellow of the Country to a public Performance, who had scarce ever heard any other Music than the Fiddle of his Dancing-Master. At a Cadence when one of the Female Singers was indulging herself and the Audience with a Shake ~~~~~ of a Mile, my Gentleman burst into a violent Laugh. Upon being asked the Reason; who can forbear, says he, that Lady has been laughing in my Face this Half-hour. May we not suppose then, as the Observation came from unadulterated Nature, that tho' a moderate Shake is agreeable, a long one is ridiculous? The Swell is carried to the same Extravagance. Why do all who are honoured with the Title of *Great Singers, Prodigious Creatures*, &c. &c. almost constantly affect, particularly in slow Movements, to be behind the Time, and sing any Intervals but the true? Intervals which would have puzzled ALYPIUS to express, had he even turned the *Greek* Letters inside out, and made DEMOIVRE acknowledge, that they were beyond the Reach of his Numbers. For what Character, what Ratio will express a gradual Slide from the Unison to an out-of-tune Octave? ----- It is not my Intention to enter into a Detail of all the Extravagancies that have of late been deforming one of the most agreeable of the Arts: I have just hinted at a few, and have already said more upon the Subject, than I at first intended.

When we would make a crooked Stick straight, we bend it as much the contrary Way. ----- If it should become fashionable to perform Music as plain and unadorned, as what is now offered to the Public, (and Fashion has worked greater Miracles) perhaps our Taste might at last settle in a proper Medium. The easier to attain this End, in some Pieces I have endeavoured to unite the Air of the Moderns, to the plain substantial Harmony of the Ancients. In others, the Melody, as well as the Harmony, is rather antique: And in some Passages, the modern Improvements, in respect to the Management and Succession of Discords, are introduced, and, I hope, with Effect. As this, possibly, is the only real Improvement in Harmony of late, it is a Pity it is not solely applied to the Effect it seems so admirably adapted to produce, *viz.* to excite the Ideas of *Pain, Terror*, &c. for surely the contrary can never be produced from the most discordant Sounds that can be combined, where Art has any Share in the Combination.

It is the Business of Art to dress Nature to Advantage. ----- This Maxim should never be forgotten by the Musician, any more than by the Painter or Sculptor. Nature unadorned is lovely, but I think that she may wear many Ornaments, and still be so: The Skill is in knowing when there is enough, and in disposing with Elegance what Judgment has chosen; tho' if we are in doubt, I think it better to be deficient than to overcharge. Mr. HOGARTH has something in his *Analysis of Beauty* exactly to the present Purpose: it is where he goes gradually from a straight Line to an exaggerated double Curve; thus,





# P R E F A C E.

v.

...s, and justly, that the middle one is the most graceful. The next in Beauty is undoubtedly the preceding one. This is no bad Illustration of the ancient and modern Music. We will call the first Line the Age of GUIDO. The second that of BULL, TALLIS, &c. The middle one expresses the Compositions of HANDEL, and perhaps a few others; and one of the following, (I hope, not *the last*) our present crooked Deviation from the true Line of Beauty.

I would just observe, that the following Pieces will lose their Effect, when the Parts are doubled. The Manner of Performance I would recommend, is by three Voices singing moderately soft, and accompanied with any Bass Instrument that may have the Effect of an Accompaniment *only*; for nothing hurts a Piece so much, as making a Part principal, or equal with others, when it was intended to be subservient. The Equality of Strength among the Voices should be also observed: If one Voice of the three be strong, and the others weak, it is necessary to soften it down, that the Ballance may not be destroyed; for it should always be remembered, that as no principal Part was intended, there must be none produced.

The critical Observer will see some Combinations of Discords and Successions of Harmony a little out of the *proper* Track. I must confess, that there appears to me no necessity of being confined to the present Accompaniments, when others may be introduced with Effect. It is needless to point out the Passages hinted at, as they shew themselves; tho' perhaps it is necessary to say that there are such, lest what the Author intended for Beauties (tho' he may be wrong in his Judgment) might be censured as disorders.

Some of these Pieces have been handed about in Manuscript, under the Title of *Madrigals*, the Name I first called them by; but, upon examining their Subject, I found they might with more Propriety be called *Elegies*; for tho' the Madrigal is sometimes *amorous*, it is not always so; besides, to confess the Truth, I had some Fear that from the Name it might be apprehended I had adopted the Taste of the Times when the Madrigal flourished, which was never my Intention.

This Species of Composition appears to me very difficult to succeed in, for I imagine the Characteristic to be *Elegant Simplicity*. The Subject should be *tender* and *pathetic* — The Air *chaste* and *affecting* — The Melody *easy* — The Harmony *full* — The Disposition of the Parts *learned*, but not *formal*; and from the Union of the whole, must be produced *Effect*, the ultimate End of Music. Tho' perhaps I am making Laws for my own Condemnation, yet it is esteemed laudable even to fail in attempting great things; and whatever may be the Fate of these Pieces, I shall think my Time in composing them well bestowed, if they should prove a Hint to some better Artist to do something more effectual towards the Reformation of our present Taste.



**\* \* Lately Published, by the AUTHOR of these Pieces, TWELVE SONGS, the Second Edition; and SIX SONATAS for the Harpsichord, accompanied with a Violin.**





# Invocation

1

*Larghetto*

*Pia*  
Thou to whose Eyes I bend, Thou to whose Eyes I bend,  
*Pia*  
Thou to whose Eyes I bend, Thou to whose Eyes I bend,  
*Pia*  
Thou to whose Eyes I bend,  
*Tasto Solo*

*For* *Pia* *For*  
at whose Command (Thou low my Voice thou artless be my Hand) I  
*For* *Pia* *For*  
at whose Command (Thou low my Voice thou artless be my Hand) I  
*For* *Pia* *For*  
at whose Command (Thou low my Voice thou artless be my Hand) I  
*For* *Pia* *For*  
at whose Command (Thou low my Voice thou artless be my Hand) I  
*Allegro*

take the sprightly Reed and sing or play, Careless of all careless of  
take the sprightly Reed and sing or play, Careless of all careless of  
take the sprightly Reed and sing or play, Careless of all careless of



all careles of all the cenfring World may fay. I take the sprightly Reed and

all careles of all the cenfring World may fay. I take the sprightly Reed and

all careles of all the cenfring World may fay. I take the sprightly

6 7 6 5 6 6 4 5 3

*Mezzo Pia.* *Crescendo il for.*

sing or play careles of all the cenfring World the cenfring World may

*Mezzo Pia.* *Cres. il for.*

sing or play careles of all the cenfring World the cenfring World may

*Mezzo Pia.* *Cres. il for.*

Reed and sing or play careles of all the cenfring World may

*Tasto Solo* *Crescendo il for*

7 5 3 4

*Mezzo For*

fay. I take the sprightly Reed and sing and sing or

*Mezzo For*

fay. I take the sprightly Reed and sing or

*Mezzo For*

fay. I take the sprightly Reed the spright ly Reed and sing or

*Mezzo For*

6 6 7 6 4





play I take the sprightly Reed and sing or play I

play I take the sprightly Reed and sing or play I take the sprightly

play and sing or play I take the sprightly Reed

*Solo*

6 6 6 6

take the sprightly Reed the sprightly Reed and play

Reed the sprightly Reed and play the sprightly Reed and play

I take the sprightly Reed the sprightly Reed and play and

5 6 6 5 4 4 3 6 6

*For*

careless of all the censuring World may

*For*

careless of all the censuring World may

sing or play careless of all the censuring World may

*For*

6 6 6 5 4 3



*Larghetto*

*Pia* *Mezzo Pia.* *For*

say. O fair-est of thy Sex, O fairest of thy Sex be thou my Muse,

*Pia* *Mezzo Pia.* *For*

say. O fairest of thy Sex, O fairest of thy Sex be thou my Muse,

*Pia* *For*

say. O fairest of thy Sex, O fairest of thy Sex be thou my Muse,

*For*

*Larghetto* 7 6

*Pia* *For* *All.*

Deign on my Work thy Influence to dif-fuse, So shall my Notes to fu-ture

*Pia* *For* *All.*

Deign on my Work thy Influence to dif-fuse. So shall my Notes to fu-ture

*Pia* *For* *All.*

Deign on my Work thy Influence to dif-fuse. So shall my Notes to fu-ture

*Pia* *For* *For*

6 # 4/3 6 6/4 5/2 *Allegro* 6 7 6

Times to fu-ture Times pro-claim unbound-ed Love and e-ver-

Times to fu-ture Times pro-claim unbound-ed Love and e-ver-

Times to fu-ture Times pro-claim unbound-ed Love and e-ver-

4/2 6 6/4 6 7 6 6



*MezzoPia* *Crescendo*

during Flame: so shall my Notes proclaim unbound-ed Love so shall my Notes pro-

*MezzoPia* *cres: il for*

during Flame: so shall my Notes proclaim unbound-ed Love so shall my Notes pro-

*Tasto Solo* *Crescendo*

during Flame: so shall my Notes proclaim unbounded Love so shall my

*il forte* *MezzoFor*

-claim unbound-ed Love unbound-ed Love proclaim unbounded Love and

*MezzoFor*

-claim unbound-ed Love unbound-ed Love and ever-during

*MezzoFor*

Notes pro-claim unbound-ed Love so shall my Notes proclaim unbound-ed

*MezzoFor*

*il forte*

e-ver-du-ring Flame: so shall my Notes proclaim unbounded Love

e-ver-du-ring Flame: so shall my Notes pro-claim unbounded Love so

Love and ever-du-ring Flame: unbounded Love so shall my Notes pro-

6 7 6 4 6 6 6



so shall my Notes proclaim proclaim unbound-ed Love - - -

shall my Notes pro-claim proclaim to fu - - - ture Times pro-claim unbound-ed

-claim so shall my Notes pro-claim pro-

6 6 6 4 b3 5 3

Love - - - un-

claim unbounded Love un--bound--ed Love unbounded

6 6

*Fortiss<sup>o</sup>*

-bound-ed Love and ea-ver--du--ring Flame!

-bounded Love and e--ver--du--ring Flame!

Love and ever e--ver--during Flame!

6 6 6 5 4 3



# Elegy I

7

*Andante*

On a Day, alack the Day! Love whose Month is  
On a Day, alack the Day! Love whose  
On a Day, a--lack the Day!

3 4 2 6

e-ver May e-ver May spy'd a Blossom passing fair spy'd  
Month is e-ver May e-ver May spy'd a Blossom passing fair pas-  
Love whose Month is e-ver May ever May spy'd a

5 2 6 7 6 # 7 5 9 6 6 # 3 4 2 6

-- a Blossom passing fair pas- -- sing fair play -- ing playing  
-- sing fair spy'd a Blossom passing fair play -- ing  
Blossom passing fair spy'd a Blossom passing fair play -- ing

7 6 7 3 6 5 6 6 4



in the wanton Air: play - - - - - ing spy'd

in the wanton Air: play - - - - -

in the wanton Air: spy'd a Blossom pass - - - ing fair

6 5 4 3 3 4 2 5 6

- - - a Blossom pass - - - ing fair play - - - - - ing

- - - - - ing spy'd a Blossom passing fair

play - - - - - ing spy'd

5 4 3 6 5 3 4 2 6 5 7 6 3

spy'd a Blossom passing fair passing fair play - - - ing in the

spy'd a Blossom play - - - - - ing in the wan -

- - - a Blossom passing fair spy'd a Blossom passing fair play - ing in the

4 2 6 7 6 3 4 2 3 4 2 6 7 3 5 3 5 3 6 3



wan-ton Air. Thro' the vel-vet Leaves the Wind All un-seen 'gan

- - - ton Air. Thro' the vel-vet Leaves the Wind All un-seen 'gan Passage 'gan

wanton Air. Thro' the vel-vet Leaves the Wind

9 8 6 5 7 6 4 3 6 6 5 4 3 6 6 5 4 3 6 5 3

Paf- - - - sage find, That the Lover fick fick to Death, fick to Death,

Paf- - - - sage find, That the Lover fick to Death, That the

All unseen 'gan Passage find, That the Lover fick to Death, That the Lover fick to

6 6 6 6 5 4 3 7 5 9 6 5 7 4 # 6 5 4 3 7 9 8 7 #

wish'd himself wish'd himself the Hea- - - - -vens Breath.

Lover fick to Death, wish'd himself the Heavens Breath.

Death, wish'd himself the Hea- - - - -vens Breath.

6 #7 5 3 4 2 5 5 4 3 #



*Aria*

*For*

Air (quoth he) thy Cheeks may blow, would that I might triumph so:

*For*

Air (quoth he) thy Cheeks may blow, would that I might triumph so:

*For*

Air (quoth he) thy Cheeks may blow; - - - would that

*Solo*

6 5 3

*Andante*

*Pia*

would that I might triumph so, that I might triumph so: But a-las my

*Pia*

would that I might triumph so, that I might triumph so: But a -

I might triumph so, would that I that I might triumph so:

7 6 6 7 6 4 7 5 6 5 4 3

*For* *Mezzo For*

Hand is sworn my Hand is sworn ne'er to pluck thee ne'er to pluck thee from thy Thorn;

*For* *Mezzo For*

--- las my Hand my Hand is sworn ne'er to pluck thee from thy Thorn;

*Pia* *For* *Mezzo For*

But a-las my Hand is sworn ne'er to pluck thee from thy Thorn;

*Pia* *For* *Mezzo For*

4 6 6 4 5 4 6 4



*Pia* *Molto For*

Vow a-lack for Youth un--meet, Youth so apt to pluck a Sweet. Youth so

*Pia* *Molto For*

Vow a-lack for Youth un--meet, Youth so apt to pluck a Sweet. Youth so

*Pia* *Molto For*

Vow a-lack for Youth un--meet, Youth so apt to pluck a Sweet. Youth so

6 5 6 6 5 9 8 7 6 6 6

*Pia* *For*

apt to pluck a Sweet. Do not call it Sin in me if I am forsworn for--

*Pia* *For*

apt to pluck a Sweet. Do not call it Sin in me if I am forsworn for--

*Pia* *For*

apt to pluck a Sweet. Do not call it Sin in me if I am for--

6 4 5 6 6 5 4 3

*Pia* *For*

--sworn for thee; Do not call it Sin in me if I am forsworn for thee;

*Pia* *For*

--sworn for thee; Do not call it Sin Sin in me if I am forsworn for thee;

*Pia* *For*

--sworn for thee; Do not call it Sin in me if I am forsworn for thee;

9 8 6 6 3 4 6 8 7 5 6 5 4 3



*Mezzo For*

Thou for whom ev'n Jove would swear ev'n Jove would swear Ju no but an Ethiop an

*Mezzo For*

Thou for whom ev'n Jove ev'n Jove would swear Juno but an Ethiop an

*Mezzo For*

Thou for whom ev'n Jove would swear Juno but an

*Mezzo For*

6 6 6 4 5

*Fortis*

Ethiophe were, and de ny himself for Jove turning Mortal for

*Fortis*

Ethiophe were, and de ny himself for Jove turning Mortal for thy

*Fortis*

Ethiophe were, and deny himself himself for Jove turning Mor tal

*Solo*

6 5 6 6 4 5 9 8

*For*

thy Love turning Mortal for thy Love.

*For*

Love turning Mortal for thy Love.

*For*

for thy Love turning Mortal for thy Love.

7 6 6 6 6 6 4 5 3



# Elegy II

13

*Mezzo For*

*Larghetto*

Whilst from our Looks fair Nymph you guess the se-cret Passions

*Mezzo For*

*Mezzo For*

Whilst from our Looks fair Nymph you guess fair Nymph fair

*Mezzo For*

Whilst from our Looks fair Nymph you guess fair Nymph you

6 7 6 7 6 7 6 6 7 6 6

of our Mind,

the se-cret Pas-sions of our Mind,

*Pia*

Nymph you guess the se-cret Passions

of our Mind, my heavy

*Pia*

guess the se-cret Passions the se-cret Passions of our Mind, my

*Tasto Solo*

*Pia*

6 5  
4 3

6 5  
4 3

9 6  
4 4

6 5  
4 3

*Pia*

my heavy Eyes you say con-fess a Heart to Love and Grief

*Mezzo For*

*Mezzo For*

Eyes

you say con-fess a Heart to Love and Grief

*Mezzo For*

heavy Eyes you say con fess

a Heart to  
*Mezzo For*

3 4 b 6 b 5 b 3

*Tasto Solo*

b 7



*Pia* 1 2 *Mezzo Pia.*

a Heart to Love and Grief inclin'd. Grief inclin'd. There needs alas but lit-tle

*Pia* *Mezzo Pia*

a Heart to Love and Grief inclin'd. Grief inclin'd. There needs alas but lit-tle

*Pia* *Mezzo Pia*

Love to Love and Grief inclin'd. Grief inclin'd. There needs alas but lit-tle

*Pia* *Mezzo Pia*

4 2 6 b b6 4 5 b b6 4 5 b 5 2 b7 #

*For* *Pia* *Mezzo Pia*

Art to have this fatal Secret known; there needs a--las but lit-tle

*For* *Pia* *Mezzo Pia*

Art to have this fatal Secret known; there needs a--las but

*For* *Pia* *Mezzo Pia*

Art to have this fatal Secret known; there needs a--las but lit-tle

*Pia* *Mezzo Pia*

5 6 4 6 6 4 5 7 6 9 8 5 4 3 6 b5 9 6

*For* *Pia* *Mezzo Pia*

Art to have this fa-tal Secret known; with the same Ease you

*For* *Pia* *Mezzo Pia*

lit-tle Art to have this fatal Secret known; with the same Ease you threw the

*For* *Pia* *Mezzo Pia*

Art to have this fa-tal Secret known; with the same Ease

*For* *Pia* *Mezzo Pia*

9 8 5 4 3 6 6 5 6 4 5 3 6 6 5 5 6



threw you threw the Dart 'tis certain you may fthew the  
 Dart you threw the Dart 'tis certain you may fthew may fthew the  
 you threw the Dart 'tis cer-tain you may fthew the Wound may fthew the

5 6 6 *Tasto Solo* 6 7 6 6 5 9 8 7 6 5 6

Wound. may fthew - - - - - may fthew the Wound. fthew the Wound.  
 Wound. 'tis certain you may fthew the Wound. fthew the Wound.  
 Wound. 'tis certain you may fthew the Wound. fthew the Wound.

4 6 8 3 7 3 1 2

*Mezzo For*  
 How can I fee you and not love, how can I fee you and not love,  
*Mezzo For*  
 How can I fee you how can I fee you and not - - - - - love, while  
*Mezzo For*  
 How can I fee you how can I fee you and not love, while you are

6 7 6 7 6 6 7 6 6 7 6 5 4 3 *Tasto Solo*



while you as op'ning East are fair, while cold as  
 you as op'ning East are fair, while cold as north - - -  
 fair as op'ning East are fair, while cold as northern

*Pia* *Pia* *Pia* *Pia*

6 5 9 6 6 5 3 4 b3 6  
 4 3 4 4 3

northern Blasts you prove how can I love and not despair, how can I love and  
 - - - - - ern Blasts you prove how can I love and not despair, how can I love and  
 Blasts you prove How can I love how can I love and

*For* *Pia* *For* *Pia* *Pia*

*Cembalo*

7 b3 4 b3 b7 4 6 b  
 2

1 2  
 not despair. not despair. The Wretch in double Fet - - - ters  
 not despair. not despair. The Wretch in double Fet - - - ters  
 not despair. not despair. The Wretch in double Fet - - - ters

b6 4 b6 4 5 b 5 b7



*For* *Pia* *Molto Pia*

bound your po-tent Mercy may re-lease, the Wretch in dou-ble Fet-ters

*For* *P* *Molto Pia*

boundyour po--tent Mercy may re---lease, the Wretch in dou-ble

*For* *Pia* *Molto Pia*

bound your potent Mercy may re-lease, theWretch in double Fetters

5 6 6 — 6 6 7 6 9 8 5 4 3 6 b 5 9 8 6 5

*For* *Pia*

bound your po--tent Mercy may re-lease: soon if my Love but once were

*For* *Pia*

Fet-ters boundyour potent Mercy may re-lease: soon if my Love but

*For* *Pia*

bound your po--tent Mercy may re-lease: soon if my Love but

9 8 5 6 6 6 6 6 5 5 6 6 3 6

4 3 4 4 3 5 5

*Molto For*

crown'd but once were crown'd Fair I--fa--bel my Grief would

*Molto For*

once but once were crown'd Fair I--fa--bel my Grief my Grief would

*M.F.*

once but once were crown'd Fair I--fa--bel my Grief would cease my Grief would

5 6 6 7 6 6 5 9 8 7 6 5 6

*Tanto Solo*



cease, my Grief - - - - - my Grief would cease. Grief would cease.

cease, fair I - - fa - - bel my Grief would cease. Grief would cease.

cease, fair I - - fa - - bel my Grief would cease. Grief would cease.

Figured bass:  $\frac{4}{2}$  6  $\frac{8}{3}$  3  $\frac{7}{3}$  3  $\frac{6}{4}$  5  $\frac{3}{3}$   $\frac{6}{4}$  5  $\frac{3}{3}$

## Elegy III

*Andante*

*For*

Could he whom my dif- fembled Ri- gour

*For*

Could he whom my dif- fembled Ri- gour

*For*

Could he whom my dif- fembled Ri- gour

*For*

Figured bass:  $\frac{6}{4}$  6 7 3

*Pia*

*Crescendo il For*

*Pia*

grieves, but know what Torment but know what Torment to my Soul it gives, he'd find how

*Pia*

grieves, but know what Torment but know what Torment to my Soul it gives, he'd find how

*Pia*

grieves, but know what Torment but know what Torment to my Soul it gives, he'd find how

*Pia*

grieves, but know what Torment but know what Torment to my Soul it gives, he'd find how

Figured bass:  $\frac{6}{4}$  5  $\frac{7}{4}$  7  $\frac{6}{4}$  3  $\frac{6}{4}$  5  $\frac{7}{4}$  7  $\frac{6}{4}$  6 7  $\frac{6}{4}$   $\frac{7}{4}$  6



*Mezzo For* *Pia*

fondly I'd return his Flame, and want my - self want my - self the Pity he

*Mezzo For* *Pia*

fondly I'd return his Flame, and want my - self want my - self the Pi - ty

*Mezzo For* *Pia*

fondly I'd return his Flame, and want my - self and want my - self the Pi - ty

6 6 6 6 5 7 6 5 5 3 6 6 4 2 6

*For*

would claim. Could he whom my diffebled Ri - gour

*For*

he would claim. Could he whom my diffebled Ri - gour, grieves whom

*For*

he would claim. Could he whom my dif - fem - bled Ri - gour grieves whom my dif

7 # 6 4 6 4 6 4

grieves but know what Torment but know what Torment to my Soul it gives, to my

my diffebled Rigour grieves but know what Torment to my Soul it gives, to my

- - fem - bled Rigour grieves but know what Torment to my Soul it gives, to my

6 7 6 b5 7 4 6 6 3 6 4



*Dolce e Pia*

Soul it gives, he'd find how fondly I'd re--turn his Flame and want my --

*Dolce e Pia*

Soul it gives, he'd find how fondly I'd re--turn his Flame and want myself my --

*Dolce e Pia*

Soul it gives, he'd find how fondly I'd return his Flame and want my --

*Tasto Solo*

*Pia*

6 6 5 4 3 7 6 9 8

*Pianissimo* *Mezzo Pia* *Mezzo For* *Pia*

- self the Pity want myself the Pity he would claim, the Pi--ty he would

*Pianissimo* *M.P.* *M.F.* *Pia*

- self the Pity want myself the Pi-ty he would claim, the Pi--ty he would

*Pianissimo* *M.P.* *M.F.* *Pia*

self the Pity want myself the Pity he would claim, the Pi--ty he would

*Pianissimo* *M.P.* *M.F.* *Pia*

3 4 2 6 5 7 6 5 4 3

*For*

claim. Un-hap-py Partner of my killing Pain, think what

*For*

claim. Unhappy Partner of my killing Pain,

*For*

claim. Un--hap-py Partner of my killing Pain, think what

5 3 - 4 5 7 6 6 5 6



*Pia* *For*

I feel think what I feel think what I feel the Mo - ment

*Pia* *For*

think what I feel what I feel think what I feel think

*Pia* *For*

I feel think what I feel think what I feel think what I feel the Mo - ment

*Pia* *For*

you complain. think what I feel think what I

*Pia* *Po*

what I feel think what I feel I feel think what I

*Po*

you complain. think what I feel think what I feel think what I feel I

*For*

feel the Moment you complain. each Sigh you utter wounds my

*For*

feel the Moment you complain. each Sigh you utter wounds my tend'rest my

*For*

feel the Moment you com - - - plain. each Sigh you

6 6 6 6 6 7 7 6 5 6 7 6 6 4

5 3 3 4 5 6 6 3 2 6 7 6

7 5 6 5 6 5 4 3 2 6 5



*Pia Dolce Fer*

ten - - d'rest Part, each Sigh you utter wounds my ten - - d'rest Part,

*Pia Dolce Fer*

ten - - d'rest Part, each Sigh you utter wounds my ten - d'rest Part,

*Pia Dolce Fer*

utter wounds my tend'rest Part, each Sigh you ut - - terwounds my ten - -

*Pia*

b7 5

*Mezzo Pia Fer*

so much my Words mis - - re - pre - sent my Heart so much my Words so much my

*Mezzo Pia*

*Mez. P.* so much my Words misrepre - - sent my Heart so much my Words

- - - d'rest Part, so much my Words my Words mis - re - pre - - sent my

*Mezzo Pia*

6 5 6 7 6 7 6 7 6 6 5 6 4 3

*For* Words misrepresent my Heart. *Pia*

so much my Words my Words misrepresent my Heart. *Pia* When from your

*For* Heart, so much my Words misrepresent my Heart. *Pia* When from your Eyes the

*For* *Pia*

6 4 6 6 6 4 5 6 4



*Pia*

When from your Eyes the fal - - - ling Drops di - - - stil, the falling Drops the  
 Eyes the fal - ling Drops distil, the falling Drops distil, the fal -  
 fal - ling Drops di - - - stil, the fal - - - ling Drops di - stil, my vital

9 8 6 6 7 6 5 5 #

*Tasto Solo*

*For*

fal - ling Drops di - stil, my vital Blood my vi - tal Blood in ev'ry Tear you  
 - - - ling Drops di - stil, my vital Blood my vital Blood in ev' - ry  
 Blood my vi - - - tal Blood in ev' - - - ry Tear you

5 6 6 4 7 6 b3 4 6 6

*Pia*

spill; and all these mournful A - gonies I hear, - - - - -  
 Tear you spill; - - - and all these mournful A - gonies I  
 spill; and all these mournful A - gonies I hear, and all these mourn - -

# 6 6 6 6 b 6 4 2 4



*For Pia*

are but the Echoes are but the Echoes of my own Despair, of my own Despair.

hear are but the Echoes are but the Echoes of my own Despair, of my own Despair.

*Mezzo For*

ful Agonies I hear and all these

*Tasto Solo* *F P* *6 4 3*

*Mezzo For* *Pia* *For*

and all these mournful Agonies I hear are but the Echoes are but the Echoes of my

*Mezzo For* *Pia* *For*

and all these mournful Agonies I hear are but the Echoes are but the Echoes of my

mourn - - - - - ful Agonies I hear are but the E - - - - - choes of my

*Tasto Solo* *6 4 7 5*

*Pia*

own Despair. are but the E - - - - - choes of my own my own Despair.

own Despair. are but the Echoes of my own my own Despair.

own Despair. are but the E - - - - - choes of my own Despair.

*6 4 5 3*



# Elegy IV

25

*Andante*

In a Vale clos'd with Woodland, where Grottoes abound, where Rivulets

In a Vale clos'd with Woodland where Grottoes abound,

In a Vale clos'd with Woodland where Grottoes abound,

5 6 7 5 7 5 6 7  
3 4 2 3 2 3 4 2

mur - - - - - mur Ri-vu-lets mur - - - - - mur and

where Ri-vu-lets mur - - - - - mur and

where Ri-vu-lets mur - - - - - mur mur - - - - - mur and

2 3 6 6 7 6 5 6 7 4 6  
2 2

E-choes re-found, I vow'd to the Muses my Time and my Care since

E-choes re-found, I vow'd to the Muses my Time and my Care since

E-choes re-found, I vow'd to the Muses my Time and my Care

6 6 5 6 5 5 4 5 6 6 5  
4 3 4 3 3 2 3 6 4 3



neither since neither since neither could win me the

neither since neither since neither since neither could win me the

since neither since neither could win me the Smiles - - of my

*Tasto Solo* 4 6 6 5 7 5 6 7  
2 3 2 3

Smiles - - - - - of my Fair. As Freedom in - -

Smiles - - - - - of my Fair. As Freedom in - -

Fair the Smiles of my Fair. As Freedom in - -

# 7 6 6 5 6  
4 4 3 2

-spir'd me I rang'd and I fung, I rang'd - - - - - I fung, - - - - - As

-spir'd me I rang'd and I fung, I rang'd - - - - - I fung, - - - - -

-spir'd me I rang'd and I fung, I rang'd - - - - - I fung, - - - - -

6 6 9 8 7 6 5 4 3 # 6 # 6



Freedom inspir'd me I rang'd and I fung, and Daphne's dear Name never

I rang'd and I fung, and Daphne's dear Name never

and Daphne's dear Name never

4 9 8 6 6 5 7 7 6 7 5 7 5 6

*Pia* fell from my Tongue. But if a smooth Accent de-lighted my Ear, de- *For*

*Pia* fell from my Tongue. But if a smooth Accent de-lighted my Ear, de- *For*

*Pia* fell from my Tongue. But if a smooth Accent de-lighted my Ear, de- *For*

6 6 5 5 4 3 6

*Tasto Solo*

*Pia* lighted my Ear, I should wish una-ware that my Daphne might hear.

*Pia* lighted my Ear, I should wish una-ware that my Daphne might hear.

*Pia* lighted my Ear, I should wish una-ware that my Daphne might hear. but *For*

6 6 5 6 4 3 4 2 5 3



*For*

But if a smooth Accent de-light - - - - - ed my

*For*

But if a smooth Accent de-lighted de-light - - - - - ed my

if a smooth Accent de-lighted de-lighted my Ear - - - - -

2 6 47 5 6 6 8

*Pia* *Mour For*

Ear, I should wish una-ware that my Daphne might hear. With fairest I - -

*Pia* *Mour For*

Ear, I should wish una-ware that my Daphne might hear. With fairest I - -

*Pia* *Mour For*

Ear, I should wish una-ware that my Daphne might hear. With fairest I - -

4 2 6 6 6 4 7

*Tasto Solo*

*Pia* *For*

deas my Bosom I stor'd, to drive from my Heart to drive from my Heart to

*Pia* *For*

deas my Bosom I stor'd, to drive from my Heart the fair Nymph to

*Pia* *For*

deas my Bosom I stor'd, to drive from my Heart - - - to

6 6 6 4 5 7 7 4



*Mezzo Pis*

drive from my Heart the fair Nymph I a - - dor'd but the more I with Study my Fancy re -

*Mezzo Pis*

drive from my Heart the fair Nymph I a - - dor'd but the more I with Study my Fancy re -

*Mezzo Pis*

drive from my Heart the fair Nymph I a - - dor'd but the more I with Study my Fancy re -

*For*

7 9 8 6 6 6 5 5 - #7 5 6  
7 3 4 3 3 4 2 3

*For*

- - - fin'd the dee-per the deeper The deeper Im -

*For*

- - - fin'd the deeper the deeper The deeper the deeper Im -

*For*

- - - fin'd the deeper The deeper Impression she made

*Solo*

6 4 5 # 4 2 6 6 5 7 4 2  
# 2 2 3 2

*For*

- - - preffion she made - - - in my Mind. Mind.

*For*

- - - preffion she made - - - in my Mind. Mind.

*For*

in my Mind, the deeper Impression she made in my Mind. Mind.

5 6 7 # 5 6 5  
3 2 2 3 2



*Pia*

Ah! whilst I the Beauties of Nature pur - sue,

*Pia*

Ah! whilst I the Beauties of Nature pur - sue, I still must my Daphne's fair

*Pia*

Ah! whilst I the Beauties of Nature pur - sue, I still must my Daphne's fair

6 6 6 9 8 7 6 5 4 3 6

Ah! - - - whilst I the Beauties of Nature pur - sue I still must my

*For*

I - mage re - new: Ah! Ah! I still must my Daphne's fair Image my

*For*

I - mage re - new: Ah! Ah! Ah! I still must my

6 5 4 # 9 8 6 6 5 7 7 # 6 6 7 5 7

*Pia*

Daphne's fair Image re - new: The Graces have chosen with Daphne with

*For*

Daphne's fair Image re - new: The Graces have chosen with Daphne to rove with

*Pia*

Daphne's fair Image re - new: The Graces have chosen with

*For*

6 6 6 5 4 3

*Tasto Solo*



Daphne . to rove, and the Muses are all in Al- li- ance with Love - - -

Daphne to rove,

Daphne to rove,

*Ria*

*For*

The

*For*

*For*

The Graces have chofen with Daphne to rove, - - -

The Graces have chofen with Daphne to rove, - - -

Graces have chofen with Daphne with Daphne to rove, - - -

and the Muses are all in Al- li- ance with Love.

and the Muses are all in Al- li- ance with Love.

and the Muses are all in Al- li- ance with Love.



# Elegy V

*Larghetto*  
*ed Amoroso*

Ye Woods and ye Mountains unknown, beneath whose dark Shadows I

Ye Woods and ye Mountains unknown, be -

Ye Woods and ye Mountains unknown, beneath whose dark Shadows I

6 4 2 6 7 6

fray,

To the Breast of my Charmer a - lone

These

- neath whose dark Shadows I

fray,

To the Breast of my Charmer a - lone.

fray, be - neath whose dark Shadows I fray To the Breast of my Charmer a - lone.

6 7 6 — 6 9 8 6 5 9 8 7 5 6

Sighs! these Sighs! these Sighs bid sweet Echo convey, Where - e - ver he pensively leans where

These Sighs! these Sighs bid sweet Echo con - vey,

Where -

These Sighs! these Sighs bid sweet Echo con - vey,

Where -

9 8 7 4 2 4 2 6 6 4 5 2 6 4



ever he penfive-ly leans by Fountain on Hill or in Grove; His

ever he penfive-ly leans by Fountain on Hill or in Grove; His Heart

ever he penfive-ly leans by Fountain on Hill or in Grove; His

6 7 8 6 4 2 6 6 6 6 5 6

Heart will explain what she means his Heart will explain what she means who sings both from.

will explain what she means his Heart will explain what she means who

Heart will explain what she means what she means who

6 6 6 6 7 5

Sorrow from Sorrow and Love, who sings both from Sorrow and Love.

sings both from Sorrow and Love, who sings both from Sorrow and Love.

sings both from Sorrow and Love, who sings both from Sorrow and Love.

9 8 7 6 6 9 8 4 6 6 6 5 4



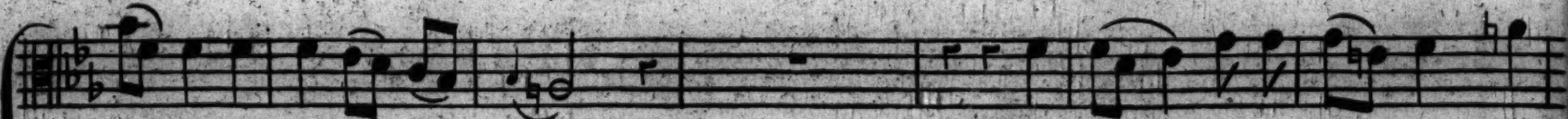


More soft than the Nightingale's Song, O waft the sad Sound to his Ear, And

More soft than the Nightingale's Song, O waft the sad Sound to his

More soft than the Nightingale's Song, O waft the sad Sound to his Ear, O waft the sad

6 4 6 7 6 6 7 6

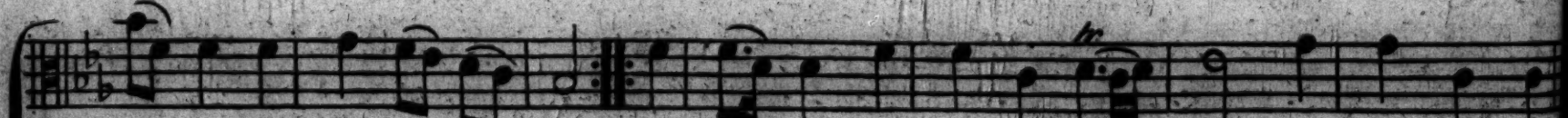


say thro' di-vided so long, The Friend of his Bosom the

Ear, And say thro' di-vided so long, The Friend the

Sound to his Ear, And say thro' di-vided so long, The Friend the

6 9 8 6 5 9 8 7 5 6 9 8 4 3 2



Friend of his Bosom is near. Then tell him what Years of De-light, Then tell him what

Friend of his Bosom is near. Then tell him what Years of De-light, Then tell him what

Friend of his Bosom is near. Then tell him what Years of De-light, Then tell him what

6 6 5 6 4 2 6 4 2 6



A-ges of Pain what Ages what A-ges of Pain I felt while I

A-ges of Pain what Ages what Ages of Pain I felt - - while I

Ages of Pain what Ages what Ages of Pain I felt while I

7 6 6 4 2 6 6 6 6 5 4 3 b6

liv'd in his Sight I feel till I see him a-gain; what A-ges of Pain what

liv'd in his Sight I feel till I see him a-gain; what A-ges what

liv'd in his Sight I feel till I see him a-gain; what

6 6 6 6 7 6 5 4 3 2 1

A-ges of Pain I feel till I see him a-gain.

A-ges of Pain I feel till I see him a-gain.

A-ges of Pain I feel till I see him a-gain.

7 6 5 4 2 4 2 6 6 6 5 4 3



## Elegy VI

*Largo*

Thou fairest Proof of Beauty's Pow'r, Thou fairest Proof of Beau -

Thou fairest Proof of Beau - - - ty's Pow'r,

Thou fairest Proof of Beauty's Pow'r, Thou

---ty's Pow'r, Thou fair-est Proof of Beauty's Pow'r, dear Idol of my

Thou fairest Proof of Beau - ty's Pow'r, of Beau - ty's Pow'r, dear Idol of my

fairest Proof of Beau - - - - - ty's Pow'r, dear Idol dear Idol of my

*Pianiss.*

panting Heart; Nature points this my fatal Hour! And I have liv'd, and

*Pianiss.*

panting Heart; Nature points this my fatal Hour! And I have liv'd, have liv'd,

*Pianiss.*

panting Heart; Nature points this my fatal Hour! And I have liv'd,

*Pianiss.*

# 6 b6 7 #6 6 4b3 5 9 8 6 5

5 2 6 7 6 7 6 6 5 3 4 6 7 6 7 6

# 7 6



*Andante Larghetto* 37

*Pia*

I have liv'd, have liv'd, and we must part. Whilst now I take my

*Pia*

And I have liv'd, and we must part. Whilst now I take my

*Pia*

And I have liv'd, and we must part. Whilst now I take my

# 7 6 4 5 3 5 6 3 4 5 3

*hr*

last A - dieu heavethou no Sigh nor shed a Tear, left yet my

last A - dieu heave thou no Sigh nor shed a Tear, left yet my

last A - dieu heavethou no Sigh nor shed a Tear, left yet my

6 6 4 5 2 5 3 6 6 5 98 5 4 5

1 2

half clos'd Eye may view on Earth an Ob-ject worth its Care. Care.

half clos'd Eye may view on Earth an Object worth its Care. Care.

half clos'd Eye may view on Earth an Object worth its Care. Care.

9 8 4 5 9 8 4 3 7 6 5 4 6 6 7 5 4 3



*Mezzo For*

From Jealousy's tormenting Strife from Jealousy's tormenting

From Jealousy's tormenting Strife tormenting

From Jealousy's tormenting Strife from

*Sostenuto*

Strife For ever be thy Bosom freed from

Strife For ever be thy Bosom freed from

Jealousy's tormenting Strife For ever be thy Bosom

Jealousy's tormenting Strife For ever be thy Bosom

Jealousy's tormenting Strife For ever be thy Bosom

freed from Jealousy's tormenting Strife



*Pia*  
 freed, for e - - - ver be thy Bosom freed, That nothing may dis - -  
*Pia*  
 freed, for ever be thy Bosom freed, That nothing may dis - -  
*Pia*  
 for ever be thy Bosom freed, That nothing may dis - -

6 5 4 3 6 5 4 3

- - - turb thy Life Con - tent I haft - - en to the  
 - - - turb thy Life Con - tent I haft - - en to the  
 - - - turb thy Life Con - tent I haft - - en to the

6 6 6 6 4 5 6 4 2 6 5 6 6 5 4 3

dead - - - to the dead.  
 dead I haft - - en to the dead.  
 dead I haft - - en to the dead.

*Tasto Solo*  
 6 5 7 5 4 3 #



*Largo*

Yet when some better fa - ted Youth shall thee to am -'rous Parley move, re -

Yet when some better fa - ted Youth shall thee to am'rous Parley

Yet when some bet - ter fa - ted Youth

- flect one Moment on his Truth reflect one Mo - ment

move, re - flect one Moment on his Truth on his Truth re -

shall thee to am'rous Par - ley move, 'reflect one Moment on his Truth

on his Truth re - flect one Moment on his Truth who dy - ing

- flect one Moment on his Truth on his Truth who dy - ing

one Moment on his Truth on his Truth who dy - ing

Figured bass notation (numbers 1-7, 9, 5, 6, 4, 3, 2, 6, 5, 9, 8, 4, 8):

9 5 8 7 6

6 4 5 5 6 7 #2 6 6 7 4 6

5 4 3 6 7 6 4 2 6 5 9 8 4 8



*Pia**Mezzo For*

dying thus perfists to love. Re-flect one Moment on his Truth re--

*P**Mezzo For*

dying thus perfists to love.

Reflect one Mo-ment on his

*Pia**Mezzo For*

dying thus perfists to love.

Re--flect one Mo-ment

*Pia**Mezzo For*

47 #

# 4 3

6 4 6 6

*Pia*

-flect one Moment on his Truth who dying thus per--fists to love--

*Pia*

Truth one Moment on his Truth who dying thus perfists to love

*Pia*

on his Truth who dying thus perfists to love perfists to love

*Pia*6 5  
4 3

# 4 3

*Tasto Solo*

6 9 8

-- who dy-ing thus perfists per--fists to love.

who dying thus perfists perfists to love.

*Il Fine*

who dying thus perfists per--fists to love.

7 6 6 4 5

6

6

5 6 5 6 5  
4 3 4 3







